



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

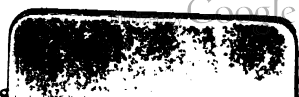
We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

A
iii
109





302205007J

CATALOGUE
OF THE
CASTELLANI COLLECTION
OF
ANTIQUITIES
IN THE
UNIVERSITY GALLERIES, OXFORD

BY
W. S. W. VAUX, M.A., F.R.S.
BALLIOL COLLEGE

Oxford
AT THE CLARENDON PRESS.
M DCCC LXXVI.

Price One Shilling



INTRODUCTION.

THE Collection of Antiquities, of which I now submit a Catalogue *sufficient for identification*¹, consists of the following principal groups:—

- I. Eighty-eight *Vases*, or parts of *Vases*, of Græco-Italian workmanship.
 - II. Eighteen *Objects in Terra Cotta*, chiefly female figures.
 - III. Twenty-five miscellaneous *Objects in Bronze*, including a helmet, strigil, spear-heads, portions of candelabra, &c.
 - IV. Three spear or pike-heads, *in Iron*.
-

Of these, the *Vases* form the largest and the most important class; I shall therefore give a short outline of the leading classes into which it is usual to divide such works of art. Omitting therefore many smaller subdivisions requisite in great collections, such as that of the British Museum, the following may be taken as comprising the most important groups:—

¹ It must be remembered that the following papers are only a Catalogue of the Castellani Collection as it at present exists. The writer hopes that the time may come when similar objects elsewhere in Oxford may be placed with it. Hence it is that the vases, &c., in this collection are not placed, as they might have been, in a chronological order: this can only be effectually done when all the collections in Oxford (and they are many) are arranged under the heads to which they respectively belong.

1. *Vases of the Archaic Period*, sometimes termed Phœnician, the latest being probably as early, if not earlier, than B.C. 500, while the most ancient are believed to ascend to B.C. 700.

2. *Later Archaic and Transitional*, between B.C. 550 and B.C. 440.

3. *Vases of the Finest Style*, from B.C. 440 to B.C. 336.

4. *Vases of the Macedonian Period*, to the decline or extinction of the art, from B.C. 336 to, probably, about B.C. 100. After this time scarcely any vases were made.

As each of these classes finds its representative in the Castellani Collection, it is worth while to state here, though briefly, its leading characteristic.

I. *Vases of the most Archaic Period*. These vases are generally painted in brown or maroon on an ash-coloured ground, crimsons and whites being added by coloured clays, technically called *engobes*. The designs on them are usually rude geometrical forms, lozenges, waves and checquers, often arranged in concentric bands, like wicker-work. Animal forms are rare, and when given the eyes and other features are rendered by lines rudely incised in the clay while moist. Later in this style, lions and other animals occur, represented on a field *semé* with flowers. Occasionally there is an alternate arrangement of vertical lines and pictures in compartments, bearing some analogy and resemblance to the Metopes and Triglyphs of a Doric temple. Vases of this class have been met with at Athens, in the Greek Islands, and at Vulci and Nola in Italy.

II. *Later Archaic and Transitional*. In these, the clay body is of a clear fine red, with figures painted on it with a black enamel glaze, believed to be in part composed of volcanic ashes; crimson and purple is used to relieve the figures, the uncovered portions of the women being generally painted white: outlines of form and details of dress and armour are delicately incised. A black varnish covers all the unorna-

mented parts of the vase, as the mouth and the handles, and is more lustrous and durable than that found on vases of the more ancient style. The field is still *semé* with flowers, and friezes and animals occur; but the representation of the human figure in action is the principal subject of the design. In the earlier specimens this action is restrained and ungainly, and the faces wear the rigid conventional smile of the marbles from Ægina, now at Munich; the eye, though in profile, is drawn as if seen in front, and the beard is often peaked. Greater skill is shewn in the delineation of the animal than of the human figure. Vases of this class abound in the Etruscan sepulchres (whence the name they long bore), and especially at Vulci.

III. *Vases of the Finest Style.* In these vases the colours of the previous period are reversed, the figures being left of the natural colour of the clay (in some cases slightly enhanced by artificial means), while the background is covered by a black lustrous varnish. The details of the costumes and the inner markings of the anatomy are represented by black lines, strong or faint as occasion requires; whites and purples rarely occur, and the incisions of the earlier date are disused. As the drawing had to be executed on the clay while wet and before it was baked, great freedom of hand was needed to produce a correct design. Simplicity is the leading characteristic of the compositions of this time; the eye is drawn in better perspective, and the figures are kept as much as possible in one plane. The faces are generally, as in the earlier styles, in profile. The grand ideal of the School of Pheidias may be recognized in the general artistic treatment; thus the neck is round and column-like, the shoulders broad, and the muscles well developed: the female forms are rendered in a character as masculine as possible, such approximation of the feminine to the male type being one of the characteristics of the best period

of Greek art. A great many vases of this kind have been procured from Vulci and other Etruscan sites, but the material of those from Nola is, generally, the finest, owing to the brilliancy and almost uniform preservation of the glaze, the elegance of the forms adopted, and the refined beauty noticeable in the choice and treatment of the designs. Though Italy, as is natural, has proved our largest storehouse, fine vases of this class have been also procured from Athens, Sicily, and Rhodes.

IV. *Vases from the Macedonian Period to the decline or extinction of the art.* The chief characteristics of this style are, the magnitude of the vases produced in the Apulian manufactories, the abundant use of white, yellow, and purple *engobes*, a greater variety in the forms of the vases themselves, a richer and often excessive ornamentation, with less purity of composition and less care in the drawing. Gold is occasionally used in the accessories, and wreaths and other details (even figures) are sometimes rendered in relief. The face, which on the earlier styles is always in profile, is here frequently given in front view, and an attempt is made to impart some expression to the features. The compositions are more crowded, and the subjects selected are more suitable for mural pictures than for the decoration of the convex or concave surfaces of vases. The designs most frequently relate to Dionysiac subjects, to Aphrodité and Erôs, or to sepulchral rites. The larger specimens seem hardly to have been intended for domestic use, but rather for the decoration of the houses of the rich. It is generally supposed that the Ceramographic art died out in Greece soon after the sack of Corinth by Mummius, and that it did not survive much longer in Italy. At the close of this period the drawing became coarse and inaccurate, the forms of the vases clumsy, while the glaze, originally defective, loses nearly all its brilliancy. There is indeed a continuous decline in every quality, both of mechanical and artistic excellence.

Among the eighteen objects in Terra Cotta, the small female figures may be considered as fairly representing this class of ancient art. As a rule, Greek Terra-cottas are small figures in the round, varying in height from four to twelve inches. A few of them denote various mythical personages, and may be recognized by their respective characteristics, but to the large majority no name can be assigned, while some are probably studies taken from the life, possibly in preparation for future works in marble. They would seem to have been, generally, cast in moulds and afterwards retouched by the hand; some, however, exhibit signs of modelling. They have been all painted in *tempera*, and a few of them preserve their original colours. Many again of these Terra-cottas have been unquestionably intended as votive offerings, and have therefore been found in great abundance in excavations within the precincts of Temples: they have also been repeatedly met with in the tombs of Magna Græcia. Figures of this kind must not be regarded as elaborate works of art, though often modelled with much freedom. In their attitudes, and in the composition of their draperies, they often exhibit much felicity and boldness of invention; indeed some of them may fairly be considered to be studies or recollections of the works of great sculptors.

In the following Catalogue the Roman numerals refer to the outline-forms in the Plates of the two volumes of the Catalogue of the Vases published by the Trustees of the British Museum. There are however, as might have been anticipated, some modifications of form not exactly corresponding with any one in these plates. Cf. (*confere*) means that the vase

is like, but not identical, with any shape in the British Museum Catalogue. The smaller or Arabic numerals mean a reference to the numbers in the British Museum Catalogue. Thus Cf. B.M. 359 means 'compare this vase with No. 359 in the published Catalogue of the British Museum.' This comparison is intended to point, generally, to minute differences between the Oxford and the Museum specimen, which cannot readily be described in words.

The Greek technical names of the Vases, as Krater, Amphora, Hydria, &c., have been only added where there seems to be no doubt of their correctness, as it must be remembered that scholars, and especially those who have paid the most attention to ancient Ceramic works, are by no means agreed on a certain or comprehensive nomenclature for such works of Art. Indeed it is only in the larger specimens, where the etymological origin of the name corresponds with the form of the vase or with the use to which it was put, that we can feel fairly sure we assign to it the name the Greeks themselves would have employed.

W. S. W. VAUX.

Oxford, 1876.

CATALOGUE
OF THE
CASTELLANI COLLECTION.

GREEK VASES.

Small Vase with one handle. *Aryballos*. [CX.]

Height, $3\frac{1}{8}$ inches. Diameter, $2\frac{1}{2}$ inches.

1. Clay, ash-coloured. Design in brown and crimson, with incised lines, between two brown bands. Subject, two deer or antelopes following one another, an owl with expanded wings standing between them. The field is *semé* with flowers; and, on top and bottom, is an expanded flower, and, on handle, four crimson bands.

Small Vase with one handle. *Aryballos*. [CX.]

Height, $2\frac{3}{4}$ inches. Diameter, $2\frac{1}{2}$ inches.

2. Clay, ash-coloured. Design, dark-brown (approaching to black) and crimson, with incised lines. Subject, swan with expanded wings. On top and bottom, a flower expanded, with crimson petals. On body of vase, behind handle, four circular crimson spots with lines scratched across them, perhaps intended to represent unblown flowers. On handle, two brown bands.

Cf. B.M. 359.

Vase in form of a Female Bust. [Cf. CLXXI.]*Height, $3\frac{3}{4}$ inches.*

3. Clay, pale. Design, crimson and dark-brown: over right breast, traces of a dark glaze. The features are archaic, like the coins of Athens before the Peloponnesian War. Earrings and necklace are indicated by crimson dots, and her hair falls on her back and shoulders in long distinct, but not plaited, tresses. The *chiton* is dark-brown, nearly black, and, over the left shoulder, is a crimson *peplos*. The mouth of the vase issues from the crown of the head. Style, fine; but Pseudo-Archaic.

Cf. B.M. 999 and 999*.

Vase in shape of a Bull's head.*Height, $2\frac{1}{2}$ inches.*

4. Clay, pale red. Design in black and crimson. The pupils of the eyes and the horns have been painted, as has, also, been the long hair on the back of the head: on each side, across the neck and nose, are bands of crimson. The eyelids are marked by incised lines; the ears are black behind, crimson in front; the mouth of the vase issues from the top of the head between the horns. Archaic.

Cf. B.M. 410-418.

Flat dish or Pinax.*Diameter, $11\frac{3}{4}$ inches. Depth, $\frac{5}{8}$ foot.*

5. Style, very archaic. Clay, pale. Design in dark-brown and crimson. Subject, a winged figure with female head (Sphinx? Seiren? Gorgon?), on lion's feet, walking to left. Her hair falls on her shoulder, the tresses being painted, alternately, dark-brown and crimson; the eye is full, as on the early coins of Athens; the tail terminates in a barbed point. The edges of the feathers of the wings are, alternately, crimson and dark-brown. Between her fore and hind legs, is a Mæander pattern

rudely drawn, and, between her fore-legs, a representation of an arch or round-headed door. In the field, cable-mouldings and flowers. Under her feet is a broad band with a crinkled pattern (to represent waves or water), and, beneath this again so as to fill up the rest of the dish, a reeded ornament, in black, brown, and crimson, alternately.

Cf. with this the *Pinakes* connected with the Terra-cotta coffin and other objects from Cameirus, now in B.M.

Vase with two upright handles.

In shape and size nearly as XCII.

Height, $5\frac{1}{4}$ inches. Diameter, $5\frac{1}{4}$ inches.

6. Clay, ash-coloured. Design in dark-brown and crimson, with incised lines. Frieze composed of a swan and a deer between two panthers (or lions) *regardant*, walking to the left; and two swans and two panthers, alternately, walking to the right. In the centre, where the two halves of the frieze meet, is part of a nondescript animal of which only the left wing is visible. [The right side has been obliterated and apparently retouched.] The bodies and wings are painted half crimson, half brown, and the muscles and feathers are indicated by incised lines. Below the frieze, is a broad dark-brown band, and, above, is a band consisting of a double row of small dots.

Oinochoe, with trefoil mouth.

In shape nearly as CVI, but with handle flatter and broader.

Height, $6\frac{1}{4}$ inches. Diameter, $5\frac{3}{8}$ inches.

7. Clay, fawn-coloured. Design, black and crimson. Round the body of the vase, are two concentric black bands (the lower the broadest), each between two narrow bands of crimson. Above, are incised lines radiating from the neck; below, a row of olive leaves (?) of the natural colour of the clay. The frieze (between above sets of bands) consists of two swans facing one another (behind the handle); then, follow, two swans, a panther

and two swans, meeting two other swans and a panther which come the reverse way. The leading bird in the second group appears to have a female head (may therefore be a Harpy), with long hair falling on her neck. The field is *semé* with flowers, and the hand and mouth nearly all crimson.

Cf. B.M. 337.

Rhyton terminating in a Cow's head. [CCXXIX.]

Height, $6\frac{9}{16}$ inches.

8. The cow's head is painted black, with black horns and ears, the whites of the eyes not being indicated. The design on the cup is a double female head (Janus-like), in red and white on a black ground. The necklace is represented by white dots; the earrings by white circles; and the bandeau, confining the hair and ending in a loop, is also white. On each side of the double head, is a full-blown flower with a white centre; and, on each side of the handle, which is black, is half a honeysuckle ornament. Round and under the lip of the cup, is an egg moulding in dark-brown on red. The left ear is broken off.

Cf. B.M. 1473.

Rhyton terminating in a Cow's head. [CCXXIX.]

Height, $7\frac{3}{8}$ inches.

9. The cow's head is painted black, with horns in pale red, as is, also, the inside of the remaining (right) ear. The inside of the eyes and nostrils are white, the pupils of the eyes, black. In the centre of the hair, on the forehead, between the horns, is a reddish lump; and, round the cup, just above the horns, is a single red line. The design of the rhyton is in red, with the lines of the drapery slightly indicated, on a black ground, and represents a female figure seated on rocks to the left. In her right hand, is a *speculum*, painted white, and, in her left, a branch with red flowers. Behind her, is a doubtful object. On her head, is an embroidered cap. The rocks are painted

white. On each side of the handle, which is black and slightly fluted, is a large and coarsely executed honeysuckle ornament.

Cf .B.M. 1473.

Rhyton terminating in a Cow's head. [CCXXIX.]

Height, 6½ inches.

10. The cow's head, ears, horns, are painted black; the whites of the eyes, the inside of the nostrils and of the ears, a pale red; the pupils of the eyes are black, and are defined by a black circle. The design of the cup is red and white, on a black ground, and represents a female figure moving rapidly to the right, and striking, with her right hand, a tambourine she holds in her left. She wears a *talaric chiton*, girt at the waist, with a necklace and armlets, marked by white dots. Her hair is enclosed in a cap, with two *teniæ*, ending in white drops, and a row of white dots is drawn over her forehead. The tambourine has a circle of similar dots on its outer edge. Before the female figure is an uncertain object; behind, a small plant with white flowers. On each side of the handle, which is fluted, are two large honeysuckle ornaments.

Cf. B.M. 1473.

Rhyton terminating in the head of a Boar. [CCXXIII.]

Height, 6½ inches.

11. The boar's head, tusks, and left ear (the right is broken off) are painted black. The pupils of the eyes are red, surrounded by a black line; the cornea and eyelids are also red, and there is a lump on the forehead, painted white. The design of the cup is red and white on a black ground. A male and female figure, each naked to the waist, are reclining on cushions (painted white). In the right hand of the man, is a boar-headed *rhyton*; in his left, a heptachord lyre, white with black strings. In the right hand of the woman, is a two-handled *cantharos*, in shape like XLVII. Both are turned

so as to face one another, and have their hair bound, over the forehead, by *tenia*. Beneath, and, in front of them, are two pomegranates and three other fruit (probably on a table). Behind the woman, who seems to have flowers in her hair, is a *tenia*, and, between the figures, a circlet marked with white dots. Inside the handles, is a honeysuckle ornament.

Cf. B.M. 1467.

Rhyton terminating in a Ram's head. [CCXXI.]

Height, $7\frac{1}{8}$ inches.

12. The head of the ram is painted black, the horns white. The inside of the ears, nostrils, and mouth, red; the cornea of the eyes yellow; the pupils black, elliptical in form, and surrounded by a red circle. The design is red and white on a black ground. An Androgynous and naked Erôs is flying to the left, bearing in his right hand a *cista*, and, in his left, a basket or pail. From the ground, in front, springs a tree, with nine leaves and nine white fruit. The hair of Erôs is bound by a white fillet: he wears earrings, double armlets, and anklets, indicated by white beads. Over his right shoulder, under his right arm and round his left thigh, passes another circlet of white beads. His wings are relieved by white strokes, and he appears to have white sandals on his feet. On each side of the handle, are honeysuckle ornaments coarsely drawn.

Cf. B.M. 1465.

Rhyton terminating in a Cow's head. [CCXXIX.]

Height, $7\frac{1}{8}$ inches.

13. The head of a cow with ears and horns quite perfect, in red clay, without any paint or design on them. The boss or hair between the horns over the forehead is very slightly indicated.

Cf. B.M. 1473.

Rhyton terminating in the head of a Cow. [CCXXIX.]

Height, 7 inches.

14. This cup, like the last, is in red clay, without any paint or design on it. It is nearly the same as No. 13, but, perhaps, indicates a different species, as the horns are longer, thinner, and more curved inwards.

Cf. B.M. 1473.

Rhyton terminating in a Ram's head. [CCXXI.]

Height, $6\frac{2}{8}$ inches.

15. This cup is in red clay, without any paint or design. The shaggy hair, characteristic of the ram, is well marked.

Cf. B.M. 1465.

Rhyton terminating in the head of a Boar. [CCXXIII.]

Height, $6\frac{3}{8}$ inches.

16. This cup is in red clay, without any paint or design. Above the forehead, and between the ears, is a square lump, the meaning of which is not apparent. The tip of the left tusk is broken off.

Cf. B.M. 1467.

Rhyton terminating in the head of a Hound. [CCXXVI.]

Height, $7\frac{7}{8}$ inches.

17. This cup is in red clay, without any paint or design. In the form of the head and of the long projecting ears, this head resembles the English greyhound.

Cf. B.M. 1470.

Rhyton in the form of a Head of Venus. [CCIX.]

Height, $8\frac{1}{4}$ inches. Diameter, 4 inches.

18. Clay, ash-coloured. Design, red on black ground. The face of Venus is of the natural colour of the clay, but has,

probably, been painted white, as this colour remains in the hair, the sockets of the eyes, nostrils and mouth. The cup rises from the top of the head in the form of a *modius*. On it, in red on a black ground, is a winged androgynous Erôs to the right, **kneeling on his right knee**, and looking to the left. In his right is a wreath, in his left, a flat dish (?) highly ornamented. Below and in front of him, is a bowl or *phiale*; behind, three flowers and a *tania*; and before, another *tania* or circlet for the head. On each side the handle, which is fluted and painted black with a floral ornament in red, is an antefixal ornament. The hair of Erôs is bound by a circlet, indicated by yellow dots, and his earrings, necklace, and armlets, are similarly rendered. Over the left shoulder and under the right arm is a row of beads.

Cf. B.M. 1256, to which this vase bears much resemblance.

Askos and Saucer in which it stands. [CCXL, nearly.]

Height, 6 $\frac{3}{4}$ inches.

19. Clay, ash-coloured. Design, black and red, with two spouts with handles joining them; that to the right, open; that to the left, partially closed by a strainer. Design, from the body to the shoulder of the vase, three bands of circles, interlacing lines, and a wavy line with a dot in each curve, and a band of the wave pattern, all in black. Then a single band of red, and joining and passing round the two necks, two bands in black. Under the handle, two small dolphins in black. On the necks of the spouts, one band of wave pattern in black. The spouts and strainer, internally, are painted red. From body to foot, are eight bands of floral ornament, slightly traced at right angles to the foot, and, in the compartments between these, are two dolphins, and two other fish(?).

Cf. B.M. 1486, 1487.

Saucer to preceding Askos.

Diameter, 8 inches.

20. Clay, ash-coloured. Design, dark-brown or maroon. In centre, which is 2 $\frac{3}{4}$ inches in diameter, surrounded by two plain

concentric circles, a broad band of zigzag work, ornamented by flowers crossing at right angles. In each angle, three leaves: around the centre, four concentric bands; the first plain, the second consisting of single ivy leaves, with their points, alternately, up and down; the third, plain; and the fourth, consisting of a continuous circlet of olive leaves.

For shape, cf. CCXL. and CCCX., but this Askos and the next to be described have *two* spouts.

This *askos* and *saucer* have been placed together, but do not appear to have any connection. The style of the Saucer is much older than that of the *Askos*, and the colour of the clay of the early Italian period.

Askos.

Height, 16½ inches. Length, 13 inches.

21. Clay, ash-coloured. Design, in black (or dark-brown) and red. It closely resembles No. 19, but has, in addition, two small handles projecting from the lower part of the vase. Around it, are nine nearly concentric narrow bands of black lines, two or three of which retain portions of their original red colour. Between the bands are lines of floral patterns, Mæander, *cymatia*, and checquer work. At the top of the shoulder of the vase (as on No. 19) is a wave pattern in black, resting on a red band. The spout to right is open, while that to the left contains a strainer; between them, instead of the handle in No. 19, is a large opening, 5½ inches diameter. All these openings are painted red, and the central one shows evident marks of the potter's wheel.

This *askos* is of the early style, like that of the saucer just described, and, possibly, this saucer belongs to it.

Pyxis with cover. [In shape (nearly) CXXI.]

Height, 4½ inches. Diameter, 7 inches (both inclusive of cover).

22. Clay, pale or fawn-coloured; body of the vase quite plain. On cover, in low relief, a youthful head full-faced, with

large and flowing curls; on the top, a close-fitting skull-cap. In the hair, over the lips and in the hollow of the eyes, a white pigment. Round the central head, a number of plain concentric circles, slightly traced by aid of the potter's wheel.

There is nothing to fix the date of this vase; the character of the clay is of the early period; not so, however, the work.

Lêkythos in the form of a Female head.

[Resembling, in shape, CCXXXV.]

Height, $7\frac{1}{2}$ inches.

23. This head is painted with a solid pigment of white and the hair with yellow. Traces of red may be observed in the pupils of the left eye, and, round the base of the vase, is a circle which has been filled with red paint. The hair, which rises above the forehead, is drawn back so as to form two tresses passing over the nape of the neck and under the ears. The neck of the Lêkythos, which rises from the head, and its handle, are painted black.

This vase is well preserved and of the best period. Cf. B.M. 1480.

Small Kratêr(?) double-female head.

[Cf. for shapes, CLXXX and CCVII.]

Height, $7\frac{3}{4}$ inches. Diameter, $4\frac{1}{2}$ inches.

24. The face to the right has been left the natural ash-colour of the clay; that to the left has been painted red. The eyebrows and pupils are painted black, and the eyes are defined by a black line. Round the base of the vase, is a broad black line; and the handles and neck of the vase, which rises from the crown of the head like a *modius*, are also black. The hair of the red face is rendered by a series of small circular knots; that of the pale face by shallow wavy lines. The character of the work is Pseudo-Archaic.

In general style, it is most like to B.M. 1020; in shape to

B.M. 1255; but here the Janus is not feminine only, but male and female.

Psyktér. [Nearly resembling CXXXVII.]

Height, 11½ inches.

25. Clay, fawn-coloured; varnish, black; design, black and crimson, with incised lines. On the body of the vase, two subjects divided by the handles. 1. Two panthers or lions seated with their heads turned to the front (*regardant*), between two birds with female heads (Harpyes). 2. Two Harpyes with their heads turned back, between two lions or panthers similarly seated. The Harpyes have long flowing tresses bound with a fillet; their eyes are lozenge-shaped. Their wings, and muscles and claws of the lions are rendered by incised lines. On the wings of the Harpyes and necks of the lions is crimson. The ground is *semé* with flowers. Above the figures and round the whole vase is a broad band of ivy leaves. On the neck, which is black, is a wavy line of crimson; and under the handles, which are, also, black, are honeysuckle ornaments, with their centres in crimson, and the outlines of their leaves traced by incised lines.

Cf. for general character, B.M. 596*.

Oinochoe or Lékýthos.

Height, 9½ inches.

26. Clay, fawn-coloured. Design, black, crimson, and white, with incised lines. Subject, Pallas standing between two seated figures, looking to the left. Pallas wears a high crested helmet and *ægis*, and has, in her right hand, two spears, and, on her left arm, her shield. Behind her is a large, flat, and, apparently, open vessel. To her left, is Heracles seated and extending his right hand towards the vessel, and holding two spears in his left. He wears greaves, *chlamys*, and breastplate. To her left, is another seated figure, also stretching his left hand towards the vessel, and

holding two spears in his right hand. This figure wears greaves, *chlamys*, breastplate, and a Phrygian cap. Behind each of the seated figures are a helmet and shield, supported, as it would seem, by spears placed saltire. The face, right arm, and feet of Pallas; the breastplates of both seated figures; the Phrygian cap, and the *lophoi* of the helmet above the wearer of the cap, are painted white. The vizor of Pallas, the edge of her shield, the point of her *ægis*, and beard of Heracles are crimson; and outlines of the muscles, dresses, greaves, &c., are traced by incised lines. Above the figures are seven concentric bands, of mæanders, ivy leaves, and checquers painted black.

Two-handled Vase. [CXXXV.]

Height, 12 inches.

27. Clay, pale. Design, black, white, and crimson. On the body and on the opposite sides of the vase, is a frieze of four figures. 1. A Satyr and a Mænad conversing, with a dog between them, looking back at the Satyr and putting his paw on the Mænad's right knee; and, behind them, a Satyr and a Mænad dancing. 2. Nearly the same subject, but, between the central figures, a vase, and, in the right hand of the Mænad, a *tænia*. On each handle, which is flat, a Satyr and a Mænad, respectively; and, under each handle, so as to form part of the central frieze, a lion *passant regardant*. The Mænads wear necklaces, and their hair is, generally, in a net or cap. In all the figures, the muscles are indicated by incised lines. The manes of the two lions are crimson. The face, arms, and feet of the Mænad on the handle are painted white. The beard and tail of the Satyr on the handle are painted crimson. On each side of the neck of the vase, are large honeysuckle ornaments, the central part of the floor being painted in white and crimson; and, on the inside of the lip of the vase, is a broad band of honeysuckle ornaments, in black and crimson, resting on a chain pattern. On the head of the Mænad on the handle, is a cap with two peaks in crimson and black. The

eyes of all the figures are round and full. Above the Satyr and Mænad, in the second frieze, is

ΝΙΚΟΞΘΕΝΕΞ ΕΡΘΙΕΞΕΝ.

Two vases in the B.M., 560 and 563, bear the name of the potter Nikosthenes. Of these, the second is most like the present one. Both, with this one, belong to the same period of Transition. On B.M. 563 the potter's name is spelt

ΝΙΚΟΞΘΕΝΕΞ.

Shallow two-handled Cup. [CXLIV.]

Diameter, 5½ inches.

28. Design, red on a black varnished ground, with faint traces of red. Subject, on the body of the cup, on each side, two dogs standing face to face, their heads and bodies painted black, their legs and tails faintly traced with red. Under the frieze is a series of concentric circles, one with a band of olive leaves, and, where the foot (now broken off) joins the cup, is a broad black band from which spring black rays. Outside the lip of the cup is a band of leaves (in black) inverted. The handles are painted black on the outside, red within, and from them spring, on each side, a single honeysuckle flower on the dog-frieze. In the centre of the vase is a broad circle of red, within which is another (and narrow) circle of black.

Cf. B.M. 1621-1628.

Oinochoe. [CCXLIV.]

Height, 10½ inches.

29. Red clay, lips trefoil, body reeded, handle with single rib on it. At the base of the handle, and, on the inside fronting the lip, a female head in relief. Round the body of the vase are remains of a white pigment, but the vase has not been otherwise painted.

Only for shape like CCXLIV.

Oinochoe. [CCXLIV.]*Height, 9½ inches.*

30. Red clay, almost the same as No. 29, but the handle is broken off, and in the place of the female head in relief are simply raised lumps.

Only for shape like CCXLIV.

Oinochoe. [CCXLIV.]*Height, 10½ inches.*

31. Clay, pale, lips trefoil, handle slightly reeded, within and without. No design, but the whole vase has been covered with white pigment.

Only for shape like CCXLIV.

Oinochoe. [CCXLIV.]*Height, 10½ inches.*

32. Clay, pale, lips trefoil, handle broken off. Almost identical with No. 31.

Only for shape like CCXLIV.

Oinochoe. [CCXLIV.]*Height, 11 inches.*

33. Design, red with accessories in white and yellow, on a black ground. Subject, a female head turned to the left, with her hair drawn back, and tied with white ribband. Over forehead, *tænia*. She wears earrings and necklace. Before and behind the head, large honeysuckle ornaments, resembling *acroteria*. On shoulder of the vase, wave pattern; and, on neck, narrow bands of white, radiating from two white bands on neck. Handle, which is black, reeded. Under vase, towards its foot, concentric bands of red and black. The flowers of the honeysuckle are rendered by white dots.

Cf. B.M. 1439-1464.

Oinochoe. [CCLXXII.]

Height, 6 inches.

34. Design, white, yellow, and crimson on a black ground; lips trefoil. On shoulder of vase, bunches of grapes alternating with tendrils in white and yellow. Above, on neck, concentric circles of crimson, white dots, and yellow wavy line. At foot, circular band of pale red.

Cf. B.M. 1712.

Oinochoe. [CCLXXII.]

Height, 6½ inches.

35. Design, red on a black ground. On body of vase three nearly bald figures. The central one naked, and holding out both his hands, perhaps dancing; before and behind him a draped male figure; his drapery being indicated by coarse badly drawn lines. In the field, two uncertain objects. Below, egg-moulding pattern, slightly indicated. On half the neck of the vase above the figures a pattern of radiating lines.

Cf. B.M. 1716, 1717.

Oinochoe. [CCLXXII.]

Height, 9¾ inches.

36. Clay, pale; varnish, black. Design, black and crimson with incised lines; lips trefoil. Subject, a female figure seated on a throne to right, holding in her hands wreaths of flowers; or receiving them from two figures, the one male, the other female, who stand before her. The male figure is draped from the waist downwards and leans on a staff; the female figure holds up her dress with her right hand. The hair of all the figures is bound by a crimson *tænia*; the beard of the male figure is crimson, and coins or spots appear on the dresses of all. The eyes of the figures are nearly full, and the drapery is indicated by incised lines. The whole scene is enclosed between upright bands, in the centre of which is zigzag work,

and, above, on the neck, radiating black lines and a circle of mæanders.

Cf. B.M. 1712, 1713.

Oinochoe. [CCXLV.]

Height, $7\frac{3}{4}$ inches.

37. Clay, pale. Design in black, with accessories in white and yellow. Round the body of the vase, a circlet consisting of a wreath of ivy leaves and berries. On the foot of the neck of the vase, and on the foot of the handle, are white lines radiating and ending in yellow knobs. Round the base of the vase and round its support, is a yellow band, above and below which, are yellow leaves.

For shape only, cf. B.M. 1524.

Oinochoe, in the form of a female head. [CCXXXIII.]

Height, $14\frac{3}{4}$ inches.

38. The female head has been painted red over a white ground, but, on the neck and face, this colour is nearly rubbed off. The hair is drawn back from the forehead and enclosed in a net, which is also painted red. The neck of the Oinochoe which rises from the head, and the handles, are painted black. The lips are trefoil, and on the neck is a mæander circlet, with lines radiating from it, both in white.

Cf. for general character, B.M. 1478.

Deep two-handled Cup, terminating in a double head.

[CCVIII.]

Height, $9\frac{1}{4}$ inches.

39. Two female heads placed back to back, both of which have been painted with vermilion, but, on one, the vermilion has been nearly obliterated. The eye of the latter is lozenge-shaped; of the former, natural. The hair has been drawn back

over the ears which are hidden. The outsides of the handles, and the lip and base of the vase are black.

Cf. B.M. 1255 for general character; but, on one in the B.M., one of the heads is a Seilénos.

Askos. [CCXL.]

Height, 7 $\frac{3}{4}$ inches.

40. Design, red, white and yellow on a black ground. Female head to left, ornamented with earrings and necklace; her hair fastened back and confined in a cap ornamented with beads and stripes. In front and behind the head, a radiating flower (sun-flower?), in the centre of which the head appears to be placed. Behind the head and filling up the whole of the back of the vase, is a large *akroterion*. Work very coarse and late.

Cf. B.M. 1485, 1486 for general character.

Two-handled Vase with cover. [CCLXXXVII.]

Height, 5 $\frac{1}{2}$ inches.

41. Design, brown and white on a black ground. On one side, a draped female seated on rocks to left, bearing on the palm of her right hand a *patera*; and, in her left hand, a bunch of grapes. She wears a necklace, earrings, and bracelets, and her hair is bound back and confined in a net. In the field are flowers. On the other side, is a perfectly naked androgynous winged Erôs, seated on rocks to left, holding a similar *patera* in his right hand, his left simply hanging down. Erôs, like the female, wears earrings, necklace, and bracelets. In the field are flowers. Under each handle is a large *akroterion*. The cover is ornamented, round the edge, by a wave pattern, and under the knob, by radiating lines. The rocks, tops of the wings, and various ornaments are rendered in white. One handle is broken off, as is the top of the knob of the cover. Does the present cover belong to this vase?

Two-handled Vase with cover. [XCII.]*Height, 4 inches.*

42. Design, pale red and white on a black ground. On the body of the vase, repeated exactly on both sides, a female wearing earrings and necklace, with her hair drawn back and enclosed, partially, in a cap, with the ends projecting. In front of the cap, over the forehead and round it, a row of white beads. Under each handle, and within the same frieze, a large *akroterion*. The handles are black, and the shoulders of the vase and the flat portion of cover are adorned by black radiating lines.

Aryballos. [CX.]*Height, 3 inches.*

43. Clay, pale; painted all over with black. Round the neck of the vase, a wreath of ivy leaves and berries, in white.

Oinochoe. [CCXX.]*Height, $4\frac{5}{16}$ inches.*

44. Clay, pale. Design, white and yellow on a black ground. Round the neck, a coarsely drawn mæander pattern in white; above and below, a row of yellow dots; under, a row of eggs. Round the foot of the vase is a red band.

Kantharos. [CCLXXXI, nearly.]*Height, $5\frac{1}{4}$ inches.*

45. Design, brown and yellow on a black ground. On each side, a female head and neck to left, wearing earrings and necklace, with hair drawn back and confined in a cap ornamented with beads. Over forehead, a row of beads. Under handles, an *akroterion*, and, on each side, honeysuckle ornaments and tendrils. The beads, ornaments, and flowers of the honeysuckle are rendered by yellow dots. Below the frieze, are three concentric circles, the upper one ornamented with a wave

pattern ; above the frieze, is a circle of egg-moulding, stopping at the handles ; and above this, again, under lip, a circle of vertical bands. On the inside edge of lip, is a circle of wave pattern.

Much in character with the Kantharoi in B.M. 1757, 1758, &c.

Deep two-handled Cup. [LIH or CCLXXVI.]

Height, $3\frac{3}{4}$ inches.

46. Design, white and yellow. On one side, a female draped figure seated on a stool to left, holding up in her right hand a mirror, and in her left a bunch of grapes. She wears earrings, necklace, and bracelets, and her hair is confined by a cap open behind and fastened by ribbands which hang down ; before her is a *palera*, and, behind, a *tenia* ; round her waist is a belt on which are three beads. On the other side, is another female similarly attired, walking rapidly to the right. In her right hand, she carries a covered *pyxis* (?), and a tambourine hangs from her wrist. In her left hand, is a mirror, and, over her left hand, hangs a *tenia*. Under the handles, one of which is broken off, are double *akroteria* ; and, on each side, honey-suckle ornaments, tendrils, and flowers. The ornaments are generally coloured white, but the stool is white with yellow bands. The feet of the women are represented white. Under the frieze are three concentric circles, the middle one carrying a wave pattern. On the lip of the vase, is a circlet of egg-moulding.

Much in character and shape with B.M. 1739-1741.

Shallow two-handled Cup. [CXLV.]

Height, $4\frac{1}{4}$ inches. Diameter, 6 inches.

47. Clay, rich brown, varnish black. Design, black, white, and crimson, with faintly incised lines. On the outside, no subject, but a single broad band of black ; foot and outsides of the handles also black. At the bottom of vase, inside,

within two sets of three concentric crimson lines, (between which a band bearing radiating lines alternately black and crimson,) are two cocks walking to right. Their crests, legs, and two long feathers above tail are red; their bodies black, with the outline of the wings and edges of the feathers, partly rendered by white paint, and partly by incised lines and dots.

Cf. for character and style, B.M. 677, Cat. vol. i. p. 187.

Deep two-handled Cup. [CXLVI.]

Height, 3½ inches. Diameter, 4 inches.

48. Clay, rich brown, varnish black; design, black, white, and crimson, with incised lines. On each side, nearly the same design with very slight difference of treatment. A female figure, wearing a helmet, is sitting in a chair on the left, looking towards a combat between a man and a bull (Minerva? and Hercules? and Achelous?). Her face, arms, feet, and the crest of her helmet are painted white; as, apparently, have been, also, the horns and portions of the outline of the body of the bull. The man, who is quite naked, is throwing himself on the bull, and endeavouring to strangle him, by grasping his neck and throat with both hands. Behind is a representation of trees. Between the handles, which are painted black on the outside, is a single ivy-leaf. Round the lower part of the vase are two black bands, the upper one enclosed within two bands of brown.

Transition style, cf. B.M. 687.

Two-handled Vase. [CXXXV, nearly.]

Height, 10½ inches.

49. Clay, brown. Design, black and white, with incised lines. On the body of the vase two friezes. On 1. a female figure (Athene?) walking to left with shield; in her right hand, a spear she is in the act of hurling; on her head, a high-crested helmet, with cheek pieces. She wears long flowing drapery, the folds of which are indicated by incised lines. Her face,

neck, arms, and feet are painted white, and, on her shield, is an uncertain object, also in white; before and behind her are two columns. 2. Three naked men practising for the games of the Palæstra. The one to the left stands and holds a *tænia*; the middle one is jumping and holding in his left a dumb-bell; the one to the right stands and raises his clenched right hand in the attitude of defence in boxing. On the neck of the vase, above each scene, are three honeysuckles and tendrils, and, below, a crimson band, and under this, again, radiating and perpendicular black lines. The handles are painted black, inside and outside.

Transition style, cf. B.M. 563.

Two-handled Vase. [CXXXV.]

Height, 11 inches.

50. Clay, pale. Design in black and crimson, with incised lines. On the body of this vase are two friezes. 1. Athene seated to left in a chair wearing a high-crested helmet and *ægis*, and holding in her left hand a spear. Her right hand is extended. Before her is seated, on a stool, Herakles, clothed from head to foot in the lion's skin, with his head within the lion's jaws. He is playing a lyre, which he holds with his right hand and strikes with the left. Attached to his back, is a quiver full of arrows, and behind him is seen the end of his club. 2. A draped figure stands, turned to the right and holding in his hand, a *kantharos*; round his head is a circlet of vine leaves (Dionysus?). Before him, turned to the right, stands a stark naked and ithyphallic Satyr. Between these figures is a vine, with two bunches of grapes. The beards of the figures, the tail of the Satyr, the beard of Heracles, the crest of Athene, and portions of the drapery of Heracles and Athene, are painted crimson. From the handles, which are slightly fluted, proceed honeysuckle ornaments with tendrils. On the shoulder of the vase, are black vertical bands, and, on the neck, on each side, three large honeysuckle ornaments. Near the bottom of the vase, are

two rows of dots enclosed within two narrow bands, and, from the bottom upwards, are black rays, terminating in a point. Transition style.

Cf. B.M. 563.

Amphora. [CLV.]

Height, 12 inches.

51. Design, red on black ground; the main outlines drawn in black, the inner markings faintly traced in red. Subject, on one side only, three females draped to the feet standing conversing. The one to the left is extending her right hand, and holding something defaced, resembling a *tænia*; her hair is plain and unconfined. The middle one, turned towards the first, holds in her hand a vase (a *phiale*, apparently, from the lightness of it). She wears a *sphendone*, and her hair is fastened back behind in a knob. The third figure, who follows the second, also holds in her right hand an obliterated *tænia*. Her hair is confined in a net or cap, as on the Syracusan coins. None of them wear earrings or other ornaments. Between the first and second, and the second and third, respectively, depend ornaments, one of which is probably a mirror. The ground, on which they stand, is indicated by a band of mæander pattern, and, above them, on the neck of the vase, on the outer lip and round the junction of the handles to the vase, is an egg-moulding. Finest style.

For general character, cf. B.M. 740, 740*.

Amphora. [CXXXIV.]

Height, 14 inches.

52. Design, red on a black ground, the main outlines drawn in black, the minor markings faintly traced in red. Subject, on one side, a man standing to left, on the other, a winged female figure advancing to the right, as if to meet him. The man rests his right hand on a tall staff crooked at the end: his hair is confined by a single horizontal band or

diadem, and his feet are bare, as are also those of the woman. The woman's hair is similarly bound, but her tresses escape from it and fall down her back. Both her hands are stretched out, apparently, in the act of welcoming him. The ground on which both figures walk is indicated by a mæander pattern. The handles are fluted. Cf. for shape only; style as last.

Amphora. [CLV.]

Height, 14 inches.

53. Design, red on a black ground; main outlines drawn in black, the minor markings faintly traced in red. The frieze consists of two groups, each of four standing figures. 1. To the left is a man standing, his left hand extended and his right resting on a sceptre; he has a long pointed beard, with a simple diadem to confine his hair, and is looking back towards the scene on the other side of the vase. In front of him, are three female figures, the first of whom faces the other two, and bears in her right a *palera*, and in her left an *oinochoe*. Her hair is drawn up in a knob behind, and fastened over her forehead and head by a double *vitta*. The woman, immediately facing her, holds in her right a tall slender staff, crooked at the top; her hair is bound by a broad *taenia*, so that the back is divided, and part appears above and part below in knobs. She has also a knob of hair over the forehead. The third female stands and looks on, both her hands being hidden under her dress. Her hair is simply bound round, as in the case of the first female. 2. On the other side of the vase, are four female figures, facing one another, two and two. The first on the left extends her right hand, and holds in her left a staff pointed like a javelin, and marked with red lines crossing it. The second, in front of her, holds up an *oinochoe*; her extended right hand just showing beyond her drapery. The hair of both of these figures is bound as before, and there is the same difference in the arrangement of their tresses as on the second two on the other side of the vase. Between the two groups is an altar. (2)

The first of the second group faces the left, and the altar and other figures; and holds, in slanting position, a similar staff in her left hand, with two uncertain objects: in her right, is a *patera*. Her hair is enclosed, at the upper part of her head, in a stiff pyramidal cap ornamented with mæander patterns underneath the cap, and, thence, flows down on her shoulders. Behind the right shoulder, is an object resembling the top of a quiver. The fourth female stands looking at the scene, and holds in her right a similar staff. Her hair is confined by a *vitta*. The ground of the frieze is indicated by a broad and rich mæander band, and, above and below each handle, are large and well-drawn honeysuckle ornaments. On the shoulder and outer lip of the vase, is a simple band of egg-moulding.

In size, character and art, this fine vase has much resemblance to B.M. 740.

Amphora. [For shape only, CCXVIII.]

Height, 22 inches.

54. Design, red on a black ground. No frieze, but round the shoulder, a wreath of olive leaves and berries, terminating on each side in sprays enclosing a crescent-like object, beneath which, on both sides, the letter T. The body of the vase is reeded, in imitation of metal work. On the top of it is a black cover, with a knob of the natural pale red colour of the clay, with a narrow circular band also left unpainted. It may be doubted whether this top belongs to the vase. At the foot of the vase, are two similar plain concentric bands, at an interval of two inches. It belongs to a late period of the art.

Pyxis with handles. [CCLIII.]

Height, 4 $\frac{3}{4}$ inches. Diameter, 7 $\frac{1}{4}$ inches.

55. Design, red and white on a black ground. On the cover, (1) an androgynous Erôs flying to the right, and holding out

in both hands a white wreath. He is perfectly naked, but wears sandals and armlets; on the upper feathers of his wings is a row of white dots; and his hair, which is tied in a single knot behind, has a wreath of flowers over the forehead. (2) A woman seated on the ground to the right, holds a flower in her left hand, and supports herself with her right hand. She is perfectly naked to below the hips, but her legs and thighs are covered by a light loose drapery. She wears armlets, a necklace, and earrings, indicated by white beads, and shoes. Her hair is confined, behind, by two simple bands. Between the two scenes, on each side of the vase, is a plant; and, on the top of the cover, a honeysuckle ornament. Round the lower edge of the cover is a wave pattern. The body of the *pyxis* has one broad red band with vertical black lines. The handles, which are half painted, are peculiar in shape, having two square projections enclosing the carved portions of them.

This vase belongs to the second period, of which there are several similar specimens in the British Museum, in Nos. 1629-1641.

Amphora. [CCXVIII. or LXXXIV.]

Height, 7 inches.

56. Design, crimson, white, and brown on a black ground. On each side a separate subject. On (1) a warrior, naked except in wearing a high crested helmet and a close fitting jerkin, springs up to the left, and tries to hold down a horse which is attempting to break loose. In his right hand, are two long spears; and, in front of the horse, is a dog springing up, painted white with shadows or edges in black. Over the man, horse, and dog, are their names, now illegible. On the back and front of the horse, are spots in white, as also on the circlets of the man's jerkin, and on the hilt of his sword. On (2) are two women, the one to the right wearing a high crested helmet with a black vizor covering all her face except the left eye; and, apparently, walking on and turning her head to address the one who follows her. In her right hand is a spear, and, on her left,

a shield bearing, as a badge, some uncertain object. The woman to the left appears to be lifting her helmet off her head, as if saluting the first. In her right hand is, also, a spear; her shield rests on the ground. It has on it, as a device, three white dots. Both women are naked from the hips downwards, and have long lozenge-shaped eyes; their faces, arms, and limbs, when not covered with drapery, are painted white. Round their waists is a belt of crimson, of which colour are also the crests of the women's helmets, and the mane and tail of the horse. In front of the woman moving to the right is a panther. Between them, is a name in five letters, now illegible; and, on the neck of the vase, on each side, three honeysuckle ornaments.

This vase is in the archaic style.

Amphora. [LXXXIV.]

Height, 11 inches.

57. This vase has been subjected to some action, perhaps fire, which has completely destroyed the colours. It is probable, however, that the design was originally black and crimson on pale clay, the natural colour of the vase, with incised lines. The subject consists of friezes, one above the other, of birds and grotesque figures. On the (1) two panthers are represented *passant regardant*, and between them a large honeysuckle. Above this, on the neck of the vase, two swans stand facing one another, divided in the same manner. On the (2) two similar swans are similarly placed, and separated; and above, on the neck of the vase, are two birds with female heads (Harpyes), similarly facing one another and separated. The Harpyes are represented with long hair flowing down.

Hydria. [CXC.]

Height, 11 inches.

58. Design, black, with ornamental patterns in white and yellow. The body is reeded. One single large handle is visible

on the right side, and, at right angles to this, two small recurved hands, almost touching the sides. Under the small handles there is a band, ornamented half way round with small star-shaped flowers, in white and yellow, divided one from the other by two sets of three white dots, arranged pyramidally. On the neck, is a sort of wreath, formed of pendants, like a necklace, in yellow, and, on the outer edge of the lip, a band ornamented by egg-moulding in yellow. On the body of the vase, and round its foot, are two bands in pale red, or, probably, of the natural colour of the clay, unpainted. This vase is late in character and rude in execution.

Amphora. [CCXVI.]

Height, $7\frac{1}{4}$ inches.

59. Design, red on a black ground, with inner markings in black. On (1) a female figure (Mænad), draped to the feet, standing to right, holding in right hand *thyrsus*, and facing a perfectly naked Satyr. The Mænad has her hair confined in a simple net, as on many of the coins of Syracuse. The Satyr is throwing his arms back, as if expressing surprise. On (2) a youthful male figure walking to the left, and resting his right hand on a crooked staff. He is draped to the feet, but has his right arm and shoulder bare; his hair is bound by a single fillet. Round the neck of the vase is a band, ornamented with the wave pattern. This vase is of a good, if not of the best, period.

Amphora. [CCXVI.]

Height, $8\frac{1}{2}$ inches.

60. Design, red on a black ground, the inner lines traced in black. Subject, a single figure on each side. On (1) is a man draped to the feet and standing to the right, supported by a staff, which rests against his left shoulder. In his left hand is a helmet, which he holds out and looks at. His right arm, which is akimbo, and his right shoulder and breast are naked. His head is bound by a single *vitta*. On (2) is another

man completely draped to the feet and standing to the left, his arms folded and hidden under his *chlamys*. On his head is a low round hat, somewhat resembling the *petasus*, with a broad projecting brim. Under each handle is a honeysuckle flower. This vase is of a good, if not of the best period.

Krater. [CCXIV, nearly.]

Height, $10\frac{1}{2}$ inches. *Diameter*, $9\frac{1}{2}$ inches.

61. Design, red on a black ground, with accessories in white and yellow paint, coarsely daubed on. On (1) is a female figure seated to the left, with her head and body turned to the right. She is draped to the feet, and wears white sandals. In her right hand is a long branch of flowers, and, in her left, a large *patera* (?), ornamented within by circles of dots. In the field, on each side of her, is a *tenia*; behind her are two smaller *pateræ* and a flower; and in front, a *pyxis* (?) and a flower. Her hair is bound in a knot behind, and, over her forehead, is a circlet of white bands. The seat is painted with three broad white bands. On (2) is a nearly naked young man, walking to the right, but with his head and body turned to the left. In his right hand is a pail, and in his left a similar object to that in the woman's left hand—perhaps a wreath. His head is bound by a broad white fillet. Before his face is a flower with yellow petals in relief; under his feet, a lily; and, in the field to the right, a small *patera*. Under the handles, which are slightly recurved, is a large honeysuckle ornament, and, under the whole frieze, a band of wave pattern. Under the curved lip and on the neck of the vase, is a wreath of olive. The whole painting is coarse and feeble and in a degraded style of art.

Small Vase terminating in a fruit.

Height, $3\frac{1}{2}$ inches.

62. Clay, light red; handle, neck, and lip black. The body of the vase, covered with indentations to indicate the rough coat of the fruit; but it is doubtful what the fruit is, unless it be a pomegranate conventionally treated.

Oinochoe. [XXXII.]

Height, 3½ inches to the top of the handle.

63. Clay, pale; rim and upper part of handle black, and, round the body of the vase, two narrow concentric circles in black.

Jar. [CCXCV.]

Height, 5 inches.

64. Design, white and yellow on a black ground. The whole body of the vase is covered with interlacing slightly inclined lines, painted white. Round the base of the neck is a yellow band, and, from the top of the neck downwards, are radiating and vertical white lines. A little above the foot is one yellow band. This vase is very late, and the painting rude and careless.

Cup with one handle. [CCLXXIV, nearly.]

Height, 3½ inches.

65. Design, red, white, and yellow, on a black ground, with inner markings in black. Subject, an androgynous Erôs seated on rocks (painted white and yellow) to the right. He is quite naked, with his hair bound back with a single band, and wears earrings, necklace, armlets, anklets, and shoes, all painted white. His right hand rests on the rocks; his left holds up a large pyxis with a white conical cover, from which depends a bunch of grapes, also in white. Across the body of the *pyxis*, are two diagonals in black. The upper part of his wings are white, and, from the rock under his legs, spring three white flowers. Under and on each side of the handle, which is black and has a double twisted knot, are large honeysuckle ornaments. At the base of the vase and on the inner side of the lip, are wave patterns, and, under the lip, vertical lines and a band of egg-moulding. This vase is of a late period.

Kantharos. [CCLXXX.]*Height, $5\frac{1}{4}$ inches.*

66. Design, white and yellow on a black ground. Subject, under the neck, (1) a female head turned to the left, the outlines of the eyes and hair yellow, on a white ground, between two flowering branches painted yellow; (2) two sprays of fern meeting in the middle, also yellow. The body of the vase is reeded, and has, above it, a circle of white indented dots; and at the base are two reddish bands. On the foot, is a band of dots in yellow. The handles are formed of two stems knotted together at the top; and their bases are fluted, and filled with yellow paint. This vase is late, and poor in execution.

Kantharos. [CCLXXX.]*Height, $4\frac{1}{4}$ inches.*

67. Design, white, yellow, and crimson on a black ground. The body of the vase is painted white, with vertical lines to represent reeding. Underneath, are three concentric circles, of white, crimson, and yellow. On the foot, a band of egg-moulding, in white, with their tips coloured yellow. Round the neck of the vase are two bands, consisting of wreaths of ivy with yellow dots on a white ground. On the fluting of the lip of the vase is a band of vertical white lines. The handles, as in the previous one, are formed of two stems knotted together at the top. This vase is late, and poor in execution.

Kantharos. [CCLXXX.]*Height, $3\frac{7}{8}$ inches.*

68. Design, white, yellow, and crimson on a black ground. The body is reeded; above, at the top of the flutes of the reeding, is a white band; below, one in broad plain crimson; on the foot, a circle of yellow dots. Round the neck, a conventionally executed wreath in yellow, with leaves and dots (perhaps, meant for ivy and olive leaves and ivy berries interlaced). The handles

are made of two stems, knotted at the top, but joined in one where they spring from the vase. This vase is late and poor in workmanship.

Deep two-handled Cup. [Somewhat like CCLVI*.]

Height, nearly $5\frac{1}{2}$ inches.

69. Design, white, yellow, and crimson on a black ground. The body of the vase is reeded. Above, in the tops of the fluting, a crimson band. Below, a broad band of the natural red colour of the clay. On the foot, a band of egg-moulding, painted yellow. Round the upper part of the vase, which has no lip, a wreath of ivy, the leaves and berries of which are white, and the stems yellow. The handles are plain, and project at right angles to the vase. The vase is late, but the work rather better than three preceding.

Lékýthos. [CCXCII.]

Height, 7 inches.

70. Design, white and crimson on a black ground. Subject, a female head turned to the left, the face white, but the Phrygian bonnet she wears, crimson, with, on each side, a large plant indicated by flowing white lines. Below, is a conventional zigzag pattern in white enclosed within two sets of concentric circles. Below this, again, a band of the natural colour of the clay, and, on the foot, two flutings painted black. On the shoulder of the vase, is egg-moulding within double concentric circles, and, on the neck, vertical white lines to represent flutings.

Hydria. [LXXXV, compared with CCX.]

Height, $11\frac{3}{4}$ inches.

71. Design, red on a black ground; inner markings with black lines. Subject, two figures, male and female, standing opposite to each other, the male to the left, the female to the right; and, between them, a goose which the female is apparently feeding. Both figures are draped to the feet, and

the woman, who stretches out her right hand to the goose, has her hair bound in a simple net, as on the Syracusan coins. The man holds in his right hand a mirror. Above and between them, hangs a *tenia*. Under their feet, and forming the ground, is a mæander pattern; and, above them again but, under the neck of the vase, is a wavy pattern. Running round the outer part of the lip, is a band ornamented with vertical lines.

Amphora. [LXXIV.]

Height, 10½ inches.

72. This vase is wholly of red Etruscan ware, and has no certain remains of any other colour except three concentric bands round the upper part of its body, in a darker red or crimson. At the lower part, adjoining the foot, are traces of vertical bands in the same colour.

Amphora. [CXXXIV.]

Height, 19 inches.

73. Clay, pale red. Design in black, crimson, and white, with incised lines. This vase has been very much broken, so that large pieces are wanting, but the subjects appear to be:—
(1) A group, consisting of five figures, and, to the right, a man (Dionysus?) standing crowned with ivy leaves, looking to the left, and holding in his right hand a *phiale*. He is followed by a Satyr, carrying on his back a Mænad, who is playing on the double pipe. To the left, facing Dionysus, is Hermes, wearing a *petasus* and *endromydes*, and carrying in his right hand a *caduceus*. Behind him is a perfectly naked Satyr walking to the left, but turning his head to the right. The male figures have all long crimson beards, and the Satyrs long crimson tails. The *petasus* of Hermes, and the face and hands of the Mænad are painted white; and the *chlamydes* of Hermes and Dionysus are adorned with broad bands of crimson. In the field are wreaths, apparently of ivy, springing from the ground, and crossing and encircling Dionysus. 2. A warrior, in a *quadriga*, is ad-

vancing out of the field. His head appears to be turned to the right; he is helmeted, and carries in his right hand two spears. The manes of the horses, their belly-bands, and some details of the chariot are painted crimson. Underneath the frieze, are three concentric bands; the first bearing a mæander pattern, the second, vine leaves and circles, the third, leaves, arranged vertically, with their points upward. Round the neck of the vase is a broad band of honeysuckles, treated archaically, like those on the Assyrian monuments. The handles of the vase are fluted, and painted black on the outside, and, under the handles, are large honeysuckle tendrils.

This vase is in the Transition style, and may be compared with those in the B.M. Catalogue, vol. i. pp. 42-200.

Oinochoe. [XIX.]

Height, $6\frac{1}{4}$ inches.

74. Design, red on a black ground. Subject, a cock standing to the right, with his left leg raised as if to strike. On each side of him, enclosing the frieze, are two upright bands, resembling columns, ornamented with bendy work. Under the neck of the vase, above the cock, is a band of egg-moulding. The lips are trefoil-shaped. This vase is of a late period, towards the decline of the art of vase painting.

Lékythos. [CCXCIII.]

Height, $7\frac{1}{2}$ inches.

75. Design, black, with accessories in yellow. The body of the vase has two bands of reeding divided by a narrow band, on which is a white wave pattern. Round the top and bottom of the bands of reeding, respectively, are punctured dots filled with white; and on the shoulder of the vase is a floral pattern in white, with a series of white vertical stripes on the lower part of the neck. The handle consists of two stems, knotted at the top. This vase is late and, in form, resembles metal-work.

Amphora : foot broken off, pointed cover. [CXXXIV.]

Height, 24 inches ; pointed cover 10 inches high.

76. Design, white, black, and crimson on a red ground. This vase has been much broken, and some parts are apparently wanting. There are two scenes, one on each side. On (1) is Athene stepping into a biga to the right. Behind her is a Doric column and the fore part of a horse advancing. In front of her is Heracles, clad in the lion's skin, with his head in the lion's mouth, walking to the right, but with his head turned back regarding her. Before him is a man standing to the right clad in a white robe; and before him, again, are two figures standing facing each other; the upper part of the one to the left is lost; the one to the right is clad in a short white dress reaching to his hips. Behind him is seen the head of a third horse, and, in the centre of the scene and at the end, are two more similar columns. The face, arm, and one foot of Athene, and the hilt of the sword of Heracles are painted white. (2) Represents a Bacchanalian procession of four figures walking to the right. The first and leading figure is a naked Satyr holding up a spray of ivy, and looking back; next and following him, is a female draped to the feet, and playing on a lyre; behind her is Bacchus draped to the feet and crowned with ivy, carrying in his hand a cup (?). Behind him again, is a fourth female figure, carrying a jug in her right hand and extending her left. The faces, feet, and arms of the women are painted white; the beards of Bacchus and the Satyr are crimson. Wreaths of ivy cross and recross in the scene. Round the shoulder of the vase are honeysuckle ornaments, and on the edges of the handles, which are fluted, are ivy leaves. At the bottom of the vase are vertical lines. On the other side, the crest of Athene's helmet, the beard of Heracles, and the manes of the horses are crimson. Transition style.

Amphora. [LXXXIV.]*Height, 7½ inches.*

77. Design, black, with accessories in white and yellow. Subject, a bird with expanded wings standing to the left on a cippus, with its head turned back. The bird is white, the cippus yellow. On each side, flowers, resembling lilies, in white and yellow. Beneath is a line of white dots; above, on the shoulder of the vase, is a similar line. Then, over the bird, is a band of wave ornament, enclosed above by a double plain band, and below by a single band, all these being yellow. On the back of the vase, is a full-blown flower between two sprays of fern with their points downwards, painted yellow.

Amphora. [CXXXIV.]*Height, 16 inches.*

78. Design, black, white, and crimson, on a red ground. There are two scenes, one on each side. (1) Represents a Bacchanalian procession of four figures. The first to the right is a female figure walking to the left and facing Bacchus, who stands to the right, and is looking backwards. In his right hand is a cup, and by the side of the woman, who also walks to the left, is a goat. Behind Bacchus is a naked Satyr walking to the right and playing on the double pipe. Behind the Satyr, again, is a female figure dancing. Around Bacchus and over the scene are ivy leaves and clusters of grapes, and, from both handles, proceed honeysuckle tendrils. The arms, faces, and feet of the women are painted white; the beards of Bacchus and of the Satyr, his tail, and the tiaras round the heads of the women are crimson. There are also crimson spots on their dresses, and crimson edges to the folds of that of Dionysus. (2) Represents a helmeted figure in a quadriga driving over a figure nearly prostrate to the left, who is armed with a shield and two spears. The prostrate figure is also helmeted. Both are nearly concealed by the horses. The crests of the helmets, the rim of

the shield, the manes of the horses and their belly bands are in crimson. On the shoulder of the vase are vertical lines, and above, on the neck, are honeysuckle ornaments. Under the friezes is, first, a band of mæander pattern, then one formed by the pods of some plant, and then one of long leaves with the points upwards. The handles, which are slightly fluted, are painted black on the outside. Transition style.

Amphora. [CCXVIII.]

Height, 13 inches.

79. Design, red on a black ground, with inner markings in black. (1) A man draped to the feet standing to the left and placing his right hand on a small table, with a thyrsus in his left. Round his head is a wreath of laurel, and his hair falls in two tresses on his shoulders; his right arm and shoulder are undraped. (2) Another man similarly draped walks to the left and holds in his right hand a long staff. His head is turned to the right, and on it is a close-fitting cap, round which is a wreath. Under each subject is a mæander border. The handles, which are slightly ribbed, are black. This vase is late in character.

TERRA COTTAS.

Terra Cotta female figure.

Height, 14½ inches.

80. This figure is draped to the feet with a dress, coloured purple on a white ground. Her feet are white. Her hair is enclosed in a close-fitting cap, from which two long curls escape and fall on her breasts. She has a simple zone. The right arm is broken off at the shoulder, the left raised. This and other similar figures, of which there is a large collection in the British Museum, are no doubt, in some cases, models for future works in marble, &c., made by great artists of antiquity. More frequently, however, they have served as votive offerings in temples.

Terra Cotta female figure.*Height, 13½ inches.*

81. This figure is almost the same as the last, but the purple is of rather a darker tint, and the arms, which are perfect, are raised to the head.

Terra Cotta female figure.*Height, 13⅔ inches.*

82. Almost identical with the preceding. The purple colouring, however, in this instance is more distinctly rendered.

Terra Cotta female figure.*Height, 11 inches.*

83. This figure is completely enveloped in a white dress, which, covering her arms also, falls to the feet. The right hand is hanging down, the left holds up part of the under drapery. Her head is inclined to the left, and covered with a loose cap like the Phrygian cap, so that only her face is seen.

Terra Cotta female figure.*Height, 7 inches.*

84. This figure is draped to the feet in a white dress, on each side of the front of which, over her breasts and to her feet, is a broad band of purple. Over and enveloping each hand is a shawl. On her head is a conical hat, painted red, as is also the portion of her hair, seen under it, over her forehead. The lower parts of the shawl are also red.

Terra Cotta female figure.*Height, 10½ inches.*

85. This figure is draped to the feet from the shoulders with a white garment, which also covers the arms. Under the drapery, the right hand is seen raised nearly to the chin, while the left hangs down and holds up part of the drapery. The

head, which is perfect, though now broken off at the neck, is encircled by a circular diadem, and the hair is drawn up into a knot above the crown of the head.

Upper part from the waist of a female Terra Cotta figure, playing the lyre with both hands.

Height, $3\frac{1}{2}$ inches.

86. This figure has light drapery over her shoulders, but her arms are bare. Her hair is enclosed in a soft cap and is seen through the knot into which it is fastened. There are no remains of the rest of this figure.

Upper part, from a little below the waist, of a Terra Cotta female figure.

Height, $4\frac{1}{2}$ inches.

87. The remains of this figure are painted white, with a circlet round her waist of purple. She is draped from her waist, and carries on her left arm a circular buckler. On her head is a conical, close-fitting cap. Her hair, which escapes from under it, in front, is painted red. This figure remains as it was made, and has not been broken off or repaired in modern times.

The upper part, from above the waist, of a Terra Cotta female figure.

Height, 5 inches.

88. There are slight indications of drapery on this figure in a fold round the neck to which she is raising her right hand. Her hair, which, like the inside of her lips, is painted with vermillion, has a circlet of flowers in it, and, at the back, is confined in a conical cap. The left arm is not indicated. The ears and face are covered with white paint. This figure (like the preceding) has not been broken off.

Upper part, from the breasts, of a Terra Cotta female figure.

Height, $5\frac{1}{4}$ inches.

89. This figure exhibits thin transparent drapery, crossing over her shoulders, and open, in front, between her breasts. Her hair, which is drawn back over her ears, has had flowers in it, and has been raised to a crest (now broken off) over the forehead. Her earrings are formed of two circular knobs. There is no appearance on this subject of its having ever been painted.

A female bust in Terra Cotta.

Height, $6\frac{1}{2}$ inches.

90. This bust is surmounted by an expanding flower, probably a lily. The whole has been painted white, but there are remains of red in her hair, and, above her head, the tendrils of the flower are also red.

The front of the head of Zeus Meilichios in red Terra Cotta.

Height, $5\frac{1}{4}$ inches.

91. The remains of this Terra Cotta does not exhibit any trace of paint, and the head, now broken off from the neck, has, probably, once been attached to a perfect statuette.

Head in red Terra Cotta of Zeus (Serapis?).

Height, 8 inches.

92. On this head, is a round flat cap which encloses the whole of the back of the head.

Terra Cotta terminal head of a female.

Height, $8\frac{3}{4}$ inches.

93. The head is hollow, the hair painted black, the face, neck, and ears red, the sockets of the eyes white; over the hair, is a circlet (probably of false hair) painted white, behind

this, the rest of the head and hair is covered by a close cap. Late in character.

Terra Cotta terminal head of a female.

Height, $10\frac{1}{4}$ inches.

94. Much resembling the last. The face is left nearly the natural colour of the clay. The hair above the locks, which is disposed in large curls, is painted red. The false hair white; the rest as on the preceding.

Terra Cotta terminal head of a female.

Height, $10\frac{1}{2}$ inches.

95. Almost identical with No. 93, but the face, neck, and hair, covered with a thick red pigment. The rest as on preceding ones.

Terra Cotta terminal head of a female, or perhaps of a youth.

Height, $9\frac{1}{8}$ inches.

96. Much resembling the three previous ones, but almost wholly of the natural colour of the clay, with scarcely any red colour. The hair rises over the forehead, and falls on each side of the head in long tresses. The head and back hair are covered as before, by a closely fitting cap.

Terra Cotta terminal head of a female or of a young man.

Height, $9\frac{1}{2}$ inches.

97. Much resembling the last; but the whole neck, face, and hair have been coloured red. The hair is treated differently from any of the others, and falls straight and uncurled over the forehead. A form of cap similar to that on the preceding one covers the hair and back of the head.

IRON.

98. Three iron spears on javelins.

1. *Length, 18½ inches*, with hollow shaft and narrow flanges.
2. *Length, 14½ inches*, with hollow shaft and no flanges.
3. *Length, 14½ inches*, with hollow shaft and flanges, 1½ in. broad at the hilt, and point broken off.

There is nothing remarkable about these spears, which are, probably, Roman.

BRONZE.

Tripodial lamp-stand.

Height, 26 inches.

99. Supported on three feet and a ball, each foot having four claws.

This object resembles those abundantly found at Pompeii, and of which there are many fine specimens in the British Museum.

Tripodial lamp-stand.

Height, 26 inches.

100. Very nearly the same as the last, but better preserved. The tripod support is rather larger, and the circular boss under the column is adorned with egg-moulding, and a row of dots. At the top of the column, the nozzle remains into which the lamp or candle was fitted.

Bronze bucket. [Resembling LXXI.]

Height, 5½ inches. Diameter, 4 inches.

101. Elegantly reeded on the outside, the lip having vertical bands which descend to the reeding. Two small rings are attached to the lip on the outside, to carry the handle, now lost.

Bronze oinochoe. [Resembling XIX.]*Height, $6\frac{1}{2}$ inches.*

102. The body of the vessel is perfectly plain, and the handle is gone. It has been much broken, and is in a very fragile state.

Bronze strainer or cullender.*Length, $10\frac{1}{2}$ inches, including handle. Diameter, $5\frac{1}{4}$ inches.*

103. This object is perfect, except a portion of the ring at the end of the handle, and is unornamented. The holes at the bottom are very small, and the handle is flat, as is also the ring. The lip projects one-third of an inch from the body of the strainer.

Helmet in bronze.*Height, $8\frac{1}{4}$ inches. Width, $8\frac{1}{4}$ inches. Length, including rim over the eyes, 10 inches.*

104. This helmet is quite plain, and has a solid crest in the form of a knot. It has received a heavy blow, which has penetrated it near the crest. There is a rim, $1\frac{1}{2}$ inches broad, over the eyes, with a small round hole in it. On each side are two flat rings welded on, probably to carry the strap under the chin.

Spear heads in bronze.

No. 1 is $13\frac{1}{2}$ inches long. No. 2, $8\frac{3}{4}$ inches long.

No. 3, $11\frac{1}{2}$ inches long.

105. Nos. 1 and 2 are very similar, both having a slight engrailed or dotted ornamentation at the hilts. The shaft of No. 1 is plain; that of No. 2 has two ribs all the way down. No. 3 is plain; the flanges of all three are the same, and the points nearly perfect.

Strigil in bronze.*Length, 8 inches. Width, at curved part, 4 inches.*

106. This strigil is perfect. It is made of two pieces, the curved portion being welded on to the square handle. On the

back of the curved part is a fluted ornament ; and, in the curved part, is a fine slit to allow the perspiration to pass through. At the end of the handle is a broader slit to carry a ribband or string, and beyond this are four flutings which pass all round the square end.

A complete collection of the instruments used in the bath was made by the late Mr. Witt, and presented by him to the British Museum, with an interesting Memoir on this subject.

Tripodial lamp-stand.

Height, $9\frac{1}{4}$ inches.

107. The stand is perfect and terminates in three feet, each having four claws and a ball underneath. The column rests on a triangular piece of metal with a ring round it. At the top is the base of the support of the lamp or candle, the nozzle for which is gone.

Spur in bronze.

Length, 5 inches. Width, $3\frac{3}{4}$ inches.

108. The spur is perfect, except the rowel, which is gone. At the opposite end to the rowel are two rings, with a bar across them intended to give them greater strength and to receive the straps. The socket wherein the rowel was fitted, and the holes in which its pins turned round, are perfect.

Is this spur antique or mediæval ?

Vase handle.

Length, $4\frac{1}{2}$ inches.

109. The lower part of a handle terminating in the bearded head of a Satyr. The head itself is bald, and is crowned with vine leaves ; the ears are those of an animal (goat ?). On the stalk of the handle are three ribs.

Many bronze vases, buckets, &c., may be seen at the British Museum, with similar and perfect handles still attached to them

Vase handle.*Length, $5\frac{3}{4}$ inches.*

110. The lower part of a handle terminates in a female head, with flowers on her head, and an expanded rose (?) over each ear. Her hair is brought down and fastened under her chin. On the stalk of the handle are three ribs very slightly relieved.

Vase handle.*Length, 6 inches.*

111. The lower part of a handle terminating in a Satyric head, with the beard, disposed in elaborate plaits, which are balanced on each side the face. The shaft of the handle is ornamented by transverse flutings. In the centre, at the top where it joined the vase, is a leaf.

Vase handle.*Length, $4\frac{3}{4}$ inches.*

112. The lower part of a handle terminating in a female head, represented with long flowing locks, which pass down on each side of her face; a portion of her neck is visible. In the centre of the shaft of the handle is a single rib, and the two arms, which were attached to the vase, are slightly fluted.

Vase handle.*Length, 6 inches.*

113. A handle terminating in a tragic mask, represented with the mouth open. The shank of the handle is flat and plain, with a single flute in the centre.

Vase handle.*Length, 5 inches.*

114. The end of this handle, where attached to the vase, terminates in a rude and fanciful representation of a human head, the beard of which is disposed like an *akroterion* reversed.

On the shank is a dotted rib, terminating in a snake's head; on each side of this rib, is a deep fluting. At the end of the shank above the vase, is a head of Achelous, treated in the archaic style; and, on each side, a covered cross bar, hollowed underneath and ornamented at the ends by rosettes.

Vase handle.

Length, $5\frac{1}{2}$ inches.

115. This handle has no head at the end, but it and its shank are quite plain and a little turned up at the edge; across it, are slight hatchings. At the top, where it has been attached to the vase, is a round cross-bar, with two rings at each end, the outer one being the largest.

Vase handles.

Breadth, $6\frac{1}{2}$ and $5\frac{1}{2}$ inches.

116. Two vase handles, probably belonging to the opposite sides of the same vase. The two ends terminate in what is, probably, meant to represent the head of a greyhound. In the centre of each are three deep flutings; one is somewhat shorter because one of the dogs' heads is broken off.

Tripodial feet.

Height, $2\frac{3}{4}$ inches.

117. Two small heads clothed in the Phrygian cap fastened under the neck. Immediately under each the foot of a lion on a triangular base. Behind, each head is hollow, with a projection for attachment to some object, probably a footstool or tripod. They are exactly alike.

Tripodial foot.

Height, $6\frac{1}{4}$ inches.

118. This foot is formed as usual by the paw of a lion, the leg of which is inserted in the open mouth of a gryphon, who

has long ears, a mane, and the remains of a horn in the centre of the forehead. The right eye, which is perfect, is wide open, the pupil being indicated by engraved concentric circles.

It may be here noted, that footstools and seats supported on the feet of lions, are of great antiquity. They may be seen on some of the earliest of the Assyrian sculptures: the bronze portions (including the lion's feet) of one of these having been recently put together with great skill and ingenuity from many fragments, by the late Mr. W. H. Coxe, of the British Museum.

Top of Candelabrum.

Height, $4\frac{3}{4}$ inches. Width, $7\frac{3}{4}$ inches.

119. Ornamental top of a candelabrum, above which stands a naked man, of archaic treatment, in the attitude of a wrestler. Below him, are four carved trefoil floreate ornaments. Underneath, again, are remains of the bolt for attachment to the shaft of the candelabrum.

Many similarly ornamented candelabra may be seen in the British Museum.

Top of Candelabrum.

Height, $6\frac{1}{8}$ inches. Width, $6\frac{1}{8}$ inches, but has been wider.

120. Ornamental top of a candelabrum, above which stands a figure draped to the knees, holding a shield on his left hand, and raising his right in the act of striking. He appears to wear a sort of close-fitting skull cap. Below him, are four curved floreate ornaments, as on the last, and, below these again, are four ribs passing round the top of its shaft. Underneath the whole, is a hollow space for receiving the attaching bolt.

Tripodial foot.

Height, $3\frac{1}{2}$ inches. Breadth, $3\frac{1}{4}$ inches.

121. This foot is, as usual, that of a lion resting on a circular base. Above, much decayed, is an open-work frieze, of a man stabbing a lion to the right. This type, though not the execu-

tion of it, is Assyrian. The back is slightly curved. This foot has, therefore, probably been one of three, supporting a *pyxis* or bowl.

Many similar pieces of bronze ornamental work may be seen in the British Museum.

Phaleræ.

(1) *Depth, $7\frac{1}{4}$ inches.* (2) *Depth, $6\frac{1}{2}$ inches.*

122. These phaleræ are, except in size, identical, and, from their *patina*, evidently come from the same *trouvaille*. They consist of a circular solid ring of bronze, with six projecting flanges, brought to an edge, and surrounded on each side by a small circle. Objects not dissimilar were found, some years since, in the Bartlow Hills.

Armour belt.

(1) *Length, 28 inches.* (2) *Length, 14 inches.*

123. Two portions of probably the same bronze belt. The longer portion has one of the hooks remaining; the shorter portion has six holes, three and three, into which these hooks were fastened. Along the edges of both, on each side, are small drill holes, through which the thread was passed which fastened this belt to the leathern jerkin underneath. There are no remains of ornament on the belt, which is much corroded.

Specimens of similar belts may be seen, in a perfect condition, in the British Museum. There is also a well-preserved one in the Ashmolean collection.



London

MACMILLAN AND CO.



PUBLISHERS TO THE UNIVERSITY OF

Oxford.



